

ters. Stage people like to see others work. There is no duobt of it. And they enjoy

the performances, too. In most instances the "professionals" in front are acquainted

with several people of the performing com-pany, and those lay members of the thea-

ter-going public who occasionally have this

With the performance of last Saturday night Digby Bell, who has been featured as

the leading comedian of "The Chaperons," severed his connection with the company

and will next week go back into vaudeville, doing his monologue on the Keith circuit.

It is said Digby was not congenially cast in "The Chaperons," and that consequently his work was just a bit disappointing. His name is a good one to draw with on the vaudeville bills, however, and the combination of an uncongenial part and the prospect of lucrative, weekly returns for a

pect of lucrative weekly returns for a talking sketch was what took him from the

legitimate line of comic opera and will

plunge him once more into the realm of the

His part of Adam Hogg in the Perley

production will be taken by Harry Conor

in Baltimore Monday night for the first time. Conor is one of the most familiar

figures on the stage. His name is connect-

ed with many amusing and original char-

acters in the Hoyt farces He was last in Washington as "Pickles," the awfully dis-agreeable man of "The Girl From Up

There," on which so much Frohman money

was spent in featuring Edna May, so

cold and careless. Conor has been in Washington all the past week rehearsing for the part under the direction of Mr.

perfect, aside from being well suited to

The second change in the company places

Harold Blake in the role of Tom Schuyler, which has heretofore been played by Tem-

pler Saxe. The company has been rehearsing in the morning at the Columbia Thea-

ter and in the evening at various down-town halls which could be secured for the

purpose. Between rehearsals, attending

the performances at other theaters and do-

He takes rank as the youngest actor-man-

Jane Oaker, leading lady, is a grand-

studying the methods of the French stage.

actor of the confederacy. Before the war

in Baltimore and Washington, and he suc-

Little Minister," and later supported Grace George in "Her Majesty," making quite a

Richard Dorney, for twenty years busi-

ness representative with the late Augustin Daly, holds a similar position with Mr.

Hackett, who was once a member of Mr. Daly's company. It is related that Mr.

Dorney once fined him \$10, whereupon Hackett got even by deducting it from Dor-

ney's first week's salary.

Maude Roosevelt, who plays the Queen of

Spain, is a second cousin of President Receevelt, her grandmother and his grand-

Hackett, an ardent American in spite of

the fact that he was equally popular in London as in New York. He will join

forces in the spring with Mrs. Hackett, known on the stage as Mary Mannering, in

a special Shakespearean production. This

Armstrong, Baker and Armstrong are the

three professional trick bicycle riders who

startled the New York vaudeville world re-

cently by their riding on the smallest and

steepest track ever employed on a stage.

upon which they were held only by the cen-

trifugal force resulting from their speed

around the tea-cup shaped track. They

constitute the attraction known as the

Keith cycle sensation. All of them are

more or less famous, and Baker is remem-

bered here for his daredevil bicycle ride

down the west steps of the Capitol years

ago. He lost the entire control of his

wheel after the third landing was reached,

but was game enough to hold on to the

handle bars until he struck the bottom

wreck from the jars it received after a

above one eye, but otherwise uninjured.

Mr. Baker has given an interesting descrip-

tion of their first efforts to ride on the track.

to get started on the steep slatted path and we did not imagine that we could ever

stay on it if we did get going. We were

almost ready to give up in despair after hours of unsuccessful attempts to get started and we had figured out if we did get going fast and become dizzy, and

couldn't get down, it would mean certain death to run over the tops of the pickets,

for the tendency is always to ride higher. We all hesitated and tried to get up our

courage and finally Doc Armstrong, after

everything to prepare for the heavy fall we all thought he would surely get. He started in and after about three hours of

considerable persuasion from our manager,

"We were entirely at a loss as to how

Lederer and is said to have it down

the character.

welt as professionally.

'Pudd'nhead Wilson."

the features of the second act

father having been twins.

city is in the route.

Kidder.

general enjoyment of the performance.

" Twas the week before Christmas, and all in the house"-but the theaters were not altogether so quiet as the placid domicile in the familiar holiday rhyme. All the houses did as well as could be expected under the circumstances. Percy Haswell was welcomed back to this city, and broke the record by giving two performances of a legitimate high-class comedy production daily. Only a contract and a conscientious player could bring about so exceptional a procedure. Miss Haswell renewed the admiration in which she was previously held. A season for her in this city in the late winter or spring has been decided on, although the theater at which she will play has not been announced. Mr Chase now states that it is his intention to adhere rigidly to po-lite vaudeville. Miss Haswell would be quite at home at the Columbia or the Lafavette, both these theaters being the

cenes of former triumphs.
Vaudeville farce in all its modern mag-Theater by the Rogers Brothers. They are as funny as ever; which is saying much. Their skit this season is less novel and sprightly than their previous offerings, do-ing little more than to introduce the stars. But the attraction is one of the leaders in its line and deserved the hearty welcome it received. Andrew Mack presented one of the most ambitious Irish comedies offered in a long time. Tom Moore is a happy theme for a play, and the idea was prettily worked out. Mr. Mack has one of those gentle home-made ballad voices which delight the populace, even though they cause technical musicians to complain.

The Lafayette was on hand with a stirring melodrama in "An Enemy to the King," and secured its share of the popular attention which remained loyal to the theater instead of devoting itself to the bar-

Chase's Theater is making preparations for an exceptional season of programs which it is suggested will be more or less in the nature of an atonement for the management's having strayed from the straight and narrow path of polite vaudeville. Mr. Chase employs in conjunction with Mr. Keith the services abroad of Mr. Feiber, an agent whose route carries him all over Eu-rope and whose business it is to obtain acts for America. He also maintains his York, and expects to condense the demand for vaudeville acts in such a manner as will give audiences the creme de la creme.

"Pop," said young George Cohan, on his return from abroad last summer, "I've brought you a present of a hat, a real Irish hat, made on the old sod, and I hope you'll like it."

"That I will, George," replied the elder Cohan, with tears in his eyes. "I'll bet it's a good hat, made in Ireland." The hat was a trifle large for the old gent, so he turned the sweat-band down to put in some paper filling.

Staring him in the face was a neat sign - & Co., Makers, New York." long way from home you went to buy a New York hat," remarked George's father. George looked in amazement and there, sure enough, was the makers' name and address. He then thought of the smooth-tongued Irish salesman who sold him the hat in Dublin, and just what he said cannot be put in print; but it's the last hat he will ever bring from Ireland.

Archie H. Ellis, in advance of the four Cohans, left Buffalo Monday night and should have arrived here early Tuesday morning, but owing to the severe snow storms his train has been snowbound. On his arrival at the Columbia he found a telegram from George M. Cohan, requesting him to call him up on the long-distance telephone, which Mr. Ellis immediately proceeded to do, thinking, of course, it must be something very important, realizing that leng-distance telephoning was a very expensive luxury, and was almost stricken speechless when he received the message. Say, is that you Archie? I had a trunk Say, is that you Archie: I had a trunk full of Christmas presents sent from New York and they are at the Pennsylvania railroad station. I wish you would have them sent to the theater, because there is a charge of 25 cents for every day the trunk remains there." Mr. Ellis replied "Yes, and this telephone cost me just \$3.15 and 50 cents for the telegram. I wonder you didn't leave the trunk there until Sunday, when you arrive; it would have cost

Harry Corson Clarke completes his engagement with the Lafayette stock company tonight. Mr. Clarke has made many friends, who will be glad to hear that he expects to appear again in this city before the season is over at the head of his own company in a merry creation, entitled "What Did Tompkins Do?"

* * * Katherine Clinton of the Bellows Stock Company was taken ill on Monday night, and it was with difficulty that she concluded her work for that performance. She was out of the cast for the remainder of the week, but it is hoped that she will be able to appear next Monday.

* * *
The members of Frank Perley's musical comedy company, which last week was the attraction at the Columbia Theater, have been in the city during the present week enjoying the week-before-Christmas holiday which is the rule with so many theatrical organizations. Manager Perley has taken advantage of the lay-off to make two important changes in his company and to perfect the newcomers in their respective roles before "The Chaperons" begin their season anew at Ford's Theater in Baltimore next week. George W. Lederer, who originally had much to do with staging and perfecting the work of the organization, came over from New York at Mr. Perley's request and has been directing active rehearsals since Wednesday. Mr.

started in and after about three hours of taking headers and riding backwards down to the center of the track without even having made one lap, he finally was much surprised to find himself on the track and riding as fast as he could possibly push his feet. He sped around and around, and suddenly we heard a pitiful cry of 'For God's sake, catch me,' and a moment later there was a crash and Doc lay senseless at our feet.

and hold our right positions and trust to

There are a number of people in Andrew Mack's company which concludes a week's engagement at the Columbia tonight in whom Washington playgoers have been variously interested in from time to time. First among these, perhaps, is Myron Calice, who is remembered for the heavy villainous work he used to do in the stock company at the Columbia several summers ago. Mr. Calice has had quite a villainous career on the stage, having played the bold, bad man practically all of the while. In Mr. Mack's production of Tom Moore, however, he steps out of the field of straight stage badness into the part of the Prince of Wales and is the gentleman to the fullest extent.

Theodore Babcock, who plays the part of the good friend and patron of Tom Moore, Lord Moira, is best remembered for his work in that caloric starring tour arranged for the Pilar-Morin. "Ma Cousine," the "play" was called, and in it Mr. Babcock made the most frantic love possible to the little French woman. The venture was grandly launched forth one dark and turbulent night at the National Theater in this city. The action of the stormy elements outside was prophetic. The enterprise soon went down to oblivion on the rocks of amply justified adverse criticism. It was not Mr. Babcock's fault that the affair proved a failure. He played the part assigned to him with a vivid, flery realism. He was strenuous, extremely. When he grasped Pilar-Morin in his loving embrace there was a shock which was felt all over the house. It was such a terrific hug that the house could not restrain its laughter. The humor sped to the stage and the principals in the little scene had to struggle hard to suppress the laughs which tried hard to get out, as indicated by the smiles which would not down.

One of the prettiest parts of Tom Moore is in the first act at the village school in Dalky, Ireland. A dozen little boys and girls are shown at school. They are a likely lot of youngsters and make things exceedingly lively during the time they are on the stage. The children do their parts so well and join so enthusiastically in the singing and playing of games, that one is led to believe they are regular members of the companies and are carried from city to city with the other principals. As a matter of fact, however, only four children are carried. These take the leading juvenile parts and have a number of lines to say. The others are secured in the cities where the company plays and are carefully trained prior to the first performance.

Harry Clay Blaney was once a farm boy with no other thought than following the plough for the remainder of his life when an "Uncle Tom's Cabin" company visited the town and inspired him with the yearning to act. That real histrionic tendencies were his is evident from the fact that a "U. T." show could bring them to the surface, but, however, Mr. Blaney is author-

ity for the statement. ing a bit of Christmas shopping, "The Chaperons" have had quite a lively week "Yes, my father was a farmer and a very religious man, in consequence of which I had never seen anything like a theatrical James K. Hackett is thirty-two years old. performance, not even a circus, until the advance agent of an "Uncle Tom" show ager-star on the stage. His associates in came along, and with the customary enterthe present enterprise include a number of prise of such individuals began to cover people who are interesting personally, as every available bit of fence in the place with glaring pictures illustrating Mrs. Stowe's story. I became very energetic just daughter of Christian Peper, the millionaire daughter of Christian Peper, the millionaire about that time and insisted on helping him manufacturer of St. Louis. She made her in his work, and my reward was a pass to debut with Modjeska, and last season the performance. My heart did all sorts of queer things in anticipation of the event, played Hermia in "Midsummer Night's chiefly so, probably, because I didn't know just exactly how I was going to get there, Dream" with Louis James and Katherine for I knew that my father would never consent. The eventful night came, and, Victor Mapes, who wrote "Don Caesar's just as luck would have it, father and Return," is a nephew of Mary Mapes mother went to visit some of the neighbors Dodge. He graduated at Columbia Univerand I stole out to the show. I felt pretty much as I imagine David Harum must sity in '91 and spent five years in Paris have when he 'borrowed' time from his father and stole away to that wonderful Theodore Hamilton, the veteran of the circus. As in David's case, so it was in mine, that the show proved the turning company, used to be known as the favoire point in my life, for from that night I re-solved to be an actor. I left home with the he was a member of Ford's stock company company, although they did not promise that I should play the star part. It just ceeded the late Frank Mayo as a star in happened that the dog-they only had one-died, and they engaged me to do the bark-William Lamp is the name of a rising young actor. He leads the soldiers' chorus in "Don Caesar's Return," which is one of ing behind the scenes. Now, that does sound funny, I'll admit, but if you remember, the barking of the dogs in Fernando Eliscu, who plays Lazarillo, is Tom's Cabin' is very essential to the suc-cess of the play, so I don't feel that I be-gan so very far down the ladder after all." a Bohemian by birth, which accounts for her odd name. She played Micah Dow, the Scotch lad, with Maude Adams in "The

COMING ATTRACTIONS

New National Theater.

Washington has always been interested in the career of James K. Hackett, the young romantic star who makes his first appearance as an actor-manager at the head of his own organization at the National during Christmas week. It was in the early nineties that Mr. Hackett, then comparatively unknown in New York, except for his appearance in A. M. Palmer's stock company, first came to the capital, starring in "The Private Secretary" at the Academy of Music. He had gained ex-perience and popularity as a stock star in Montreal, under the management of Arthur Rehan, and thought the time ripe for a little road tour on his own account. The result was chiefly that he made a very pleasant impression on the play-goers of the south, but did not profit pecuniarily from the old plays he was presenting. Ac from the old plays he was presenting. Accordingly he accepted an engagement with Katherine Kidder and created the role of Count de Neipperg in "Mme. Sans Gene." which had its first production at the Grand. Mr. Hackett's hit was so emphatic, in 1.ew in mediately in demand for heroic juveniles, and his next engagement was to play the count de Charny in "The Queen's Neck-lace," supporting Mrs. Potter and Kyrle Beilew at Daly's. From Daly's he went to the Lyceum, where he made an instantaneous success as Maurice Lecaille, the "gentlemanly anarchist," in "The Home Secretary," and was chosen by Daniel Frohman for the role of Rudolph Rassendall is "The Pricepes of Rudolph Rassendall is "The Rudolph Rassendall" is "The dyll in "The Prisoner of Zenda." Mr. Hack ett's success in this play, and its sequel, "Rupert of Henzau," is too well known to with a crash. His bicycle was a total require more than passing reference, and his subsequent success in "The Pride of Jennico" is still fresh in the public memjump of nineteen steps. Baker was cut

ory.

In "Don Caesar's Return," Victor Mapes presents what he terms "a new treatment of a famous stage character," the same being Don Caesar de Bazan, the ragged Spanish grandee whom Victor Hugo first introduced as a sort of comedy relief into this otherwise somber drama, "Ruy Blas." his otherwise somber drama, "Ruy Blas." Since that time Don Caesar has been made Since that time Don Caesar has been made the hero of various romances of his own, principally the D'Ennery drama with his name as the title, from which the libretto of Wallace's opera "Maritanna" was drawn. But while Mr. Mapes makes the romance of Don Caesar and Maritana the principal theme of his play, in which some of the episodes inseparably connected with the proud, if ragged, cavalier are cleverly utilized, the setting and treatment in the main are original, making practically of main are original, making practically a

new play. It is, in fact, a new setting of a famous dramatic gem.

The difference is first noticeable in the development of the title role. While in "Ruy Blas" Don Caesar was a reckless and not overscrupulous vagabond, and in later plays, in spite of his blue blood, he was little better than an adventurer, the reinconnated Don Caesar is always.

terior of a prison, reception room, and chapel in the chateau of the Countess de Bazan, there being four acts in the drama.

Columbia Theater. "It is all in the tamily," is an expression that is often used but it has a new significance when one comes to speak of "The Four Cohans," which will be the magnet at the Columbia part week. This favorite family of Jun makers, whose name conjures up marry memories, have set a new laughing page as the stars of the latest laughing pace as the stars of the latest musical farce, 'The Governor's Son." George M. Cohan is the author of this most recent incentive to mirth, which has been produced by Manager L. C. Behman.

This family won the distinction of be ing among the most legitimate and fertile fun makers of the vaudevilles, even in com-petition with the best known recruits from the domain of comedy. Now they have a new medium, which enables them to show their quality in the matter of sustained entertaining effort. "The Governor's Son" is in three acts, and is a rapid-fire farce, wherein the fun is produced by natural

Jerry, the father; Helen, the mother; Josephine, the daughter; and George M Cohan, the son, all have been given parts that afford them full swing. But all the op-portunities are not confined to the family; here are other plums in the piece, and the big company engaged by Manager Beh-man are players qualified to pick them. The

best ability that money could command has been enlisted to gain results in each department of the production. Scenically, the presentation is highly elaborate, and the same can be said of the costuming, the electric devices, the furniture and all the adjuncts that go to make a modern play's equipment complete. All the musical numbers were written especially by George M. Cohan, and each is appropriately intro-

In addition to the Four Cohans, important parts are assumed by Will H. Sloan Martin Keough, Hugh Mack, M. J. Sullivan, Peter F. Randall, James H. Manning, Walter W. Stockwell, Alex. D. Archer, Charles Chase, William Cameron, A. Hanry Scott, Charles Gebest, James Gorman, Wil Scott, Charles Gebest, James Gorman, Wil-liam Byles, John Kauffman, J. W. Lacey, J. H. Hoffman, Charles H. Smith, Ethel Levey, Josephine Kirkwood, Edith Tyler, Lola Hoffman, Minnie Salvin, Wilma Gil-more, Georgie White, Marion Caughrean, Gertrude Harrington, Elfay White, Marie Peterman, Elfa West, Aggle Gildea, Rossella Costigan, Salda Migor Bessie Bruno, Dalsy Costigan, Sadie Miner, Bessie Bruno, Daisy Thompson, Ida Mantell, Vinie Danvers, Ada Van Horn, Catherine Fletcher, Necelka de Colta, Vila Sayne, Georgie Ashley, Maud W. Ashburn, Jessie Burns, Hattie Bernard and Kittle Walker.

Lafayette Square Theater.

The Bellows Stock Company will revive Steele Mackaye's great domestic drama, "Hazel Kirke," at the Lafayette next week. t will be a striking departure from the plays of the romantic period Mr. Bellows has lately been presenting, but its rugged simplicity and the straightforwardness of its story will doubtless appeal quite as strongly to the Lafayette audiences as the more pretentious class of plays produced at this theater during the past two weeks. Indeed, "Hazel Kirke," with its pretty domestic scenes and its strong appeal to the deeper emotions, is a play to conjure with. Written more than twenty years ago it made a fortune for its eccentric author during the first year of its production and has since lost none of its popularity with the vast amusement pubic to whom it appeals.

'Hazel Kirke" was first produced at the Madison Square Theater, New York, in 1880 and was first seen in Washington one year later. It is a remarkable example of the success that may be attained by a domestic drama if well staged and acted, for there is no other play which has had so many performances in the ten years after its original production. During the past two years it has been revived by nearly every permanent stock company in the country and has almost invariably attracted im-mense audiences. Manager Berger is, there-

fore, looking for another big week's business at the Lafayette. The play is particularly well adapted to the capabilities of the individual members of the Bellows organization and will serve to bring one of its most accomplished ac-tors—Francis T. Powers—forward in what may be considered a star part. Mr. Powers has been cast as the stern old miller, Dunstan Kirke, a role made famous by the late Charles W. Couldock. Mr. Powers is not only a finished actor, but he is a playwright of no mean ability, his Chinese play "First Born" ranking as one of the most unique contributions to stage literature given us in recent years. Miss Lawrence, who will assume the title role, is thoroughly at home in the part, having played it frequently since becoming identified with stock work, while Miss Antoinette Walker has an ideal role in the dashing Dolly Dutton. The following is the complete cast: Dunston Kirke, Francis T. Powers: Lord Travers, White Whittlesey; Aaron Rodney, John T. Sullivan; Pittacus Green, Charles Wyngate; Met Meggins, Frederic Sullivan Barney, Tony Cummings; Hazel Kirke, Lillian Lawrence; Mercy Kirke, Grace Gris-wold; Dolly Dutton, Antoinette Walker: Lady Travers, Katherine Clinton; Clara, Katherine Field. There will be matinee performances of

'Hazel Kirke" on Christmas and Saturday.

Chase's Theater. Christmas week at Chase's witnesses the return of polite vaudeville. The bill offers several names that are distinguished for success in the vaudeville world. In fact. three of the numbers enjoy separate headline distinction, although the exigencies of their engagement here compel them to accept equal rating. These are May Edouin and Fred Edwards, Prince Sugimoto's Royal Japanese troupe, and the Smedley Sketch Club. Miss Edouin and Mr. Edwards are clever English actors, but Miss Edouin's first claim upon American affections is that she is the only daughter of Willie Edouin and the late Alice Atherton, who were the leading members of Rice's Surprise Party a score of years ago. Miss Edouin came to this country a short time ago with her father in the original "Florodora" company. She was the leading comedlenne and played the role of Angela Gilfain, which she originated in the old country. She made a fine impression and won a host of admirers. Physically she re-sembles her father more than her mother, Alice Atherton, who will be remembered as a tall, statuesque beauty of formidable proportions. With Mr. Edwards she will present a new comedy brevity entitled "All in the Family," in which she impersonates in the Family, in which she impersonates five distinct characters which run the gamut of eccentricity. For the past week Miss Edouin and Mr. Edwards have been the chief novelty at Keith's palatial Boston

theater.
The second of the three exceptional features, Prince Sugimoto's Royal Japanese troupe, is credited with being the best ever imported from the orient, the home of the yogi and magician. This is a brilliant agyogi and magician. This is a orimant aggregation of acrobats, jugglers and equilibrists, whose work is distinctively pleasing, not only for the rarity of the feats, but also because of the grace with which they are accomplished. Such acts by these mildmannered orientals are always acceptable, but Sugimoto's troupe is represented as being superior to all other features from the mikado's realm. The Smedley Sketch Club includes two handsome boys for whom it is claimed that they are the greatest child artists. Their names are Ellis and Edwin artists. Their names are Ellis and Edwin Smedley and, with the other members of the company, they will be seen in "The Little Mother." She has proved her versatility in many directions and in vaudeville she ranks with the best entertainers. Lozelle will perform sensational mid-air avaluations upon the most poyal apparatus. evolutions upon the most novel apparatus ever devised for such exhibitions. Bur ever devised for such exhibitions. Burt Jordan and Rosa Crouch will present an enjoyable dancing specialty. Talbot and Davision, the character singing comedians, and Duffy, Sawtelle and Duffy, not omitting Master Duffy, the juvenile comedian, fill out the bill. Chase's does not advance prices on Christmas day.

Academy of Music. Monday night the patrons of the Academy of Music will have an opportunity to

witness the first local production this season of that stirring play, "On the Stroke of Twelve," which will inaugurate a week's engagement at the Stair house. The play has been presented here before, and will be remembered as an intensely interesting and thrilling one. The story concerns the ef-

and just as the clock strikes the hour of 12 a terrific explosion occurs, which blows cut the entire side of the building, and the hero and his chum escape. It is from this scene that the play takes its name. The fourth act presents something of a novelty in stage settings. It shows four different apartments at the same time. One is a counterfeiter's den, another a clothing store, the third a room in which a girl is chloroformed, and a fourth apartment for general dramatic purposes. A fire breaks out, and through active maneuvering ev-erybody is saved. The play concludes with the vindication of the two accused men and

the vindication of the two accused men and the bringing to justice of the villain, who is cast off by his female accomplice and finds himself alone in his misery.

The company which will present the play here includes George Welch, Jefferson Osbourne, R. G. Thomas, Will D. Ingram, Alex. Carr, John H. Mack, Frank Carroll, Walter Damange, George Brooks, F. A. Peters, Charles Goodrich, Edythe Terry, Flora Fairfield and Lillian Longmore.

The Bijou. A remarkable offering of burlesque and

vaudeville constitutes the program that Manager Scheesinger of the Bijou Theater has arranged for Christmas week. Not content with a new burleque that promises to be a great success as presented by the forty members of the regular stock burlesque company, he has secured the great Lafayette show, which is ranked as the most expensive combination of vaudeville stars now on tour of the principal vaudeville circuits. Lafayette himself is a wellknown figure in the world of vaudeville, and commands a price for his services that is regarded by managers as the top-notch figure. Lafayette can always be depended upon to give his audience something new, and this year's conception, "Majeste," is said to be the most sensational act that has yet been brought to a vaudeville house. His "Majeste, the Lion's Bride," pictures the interior of a modern circus, including all the paraphernalia essential to a well-conducted menagerie, freaks, brass band, strong men, gymnasts, &c., and standing conspicuously in the center of the tent, a beautiful red and gold cage containing a colossal untamed lion, moving from one end of his massive den to the other. Suddenly a young lady appears intent on en-tering the lion's den. She is arrayed in all her bridal splendor, for this is her wedding morn. The lion, according to the mythical German legend, is in love with this beautiful woman, and seemingly realizes that he, the king of beasts, is to lose her forever. When, after much opposition, she succeeds in reaching her shaggy pet, he, with all the intensity of his savage nature, shows his jealousy and crushes her frail body to the floor of the cage. Attendants and as-sistants rush frantically to her aid, but it appears too late, and amid the excitement the lion slowly raises himself from the body of his victim and discloses to view, not the savage beast, who has in some mysterious manner disappeared, but the master conjuror Lafayette.

Nothing like this wonderful illusion has

ever appeared in America before, but it is one of eight high-class modern specialties included in the program of the great Lafayette show, which comes to the Bijou for one week, commencing Monday.

It includes, besides the above mentioned spectacle, the great Lafayette, whose in-ternational successes have placed him in the front rank of popularity as an enter-tainer. Howard and Bland have in their playlet, "A Strange Boy," introduced Mr. Howard's Paris monologue in an effectual manner. Sharp and Flatt are a well-known musical duo, whose eccentric comedy and expert instrumental work has made them deservedly popular. Robertz Keene, a young society lady who has deserted the concert stage for the vaudeville, has a mezzo-contralto which she uses to good advantage. Barry and Halvers, in a comedy danging specialty, and Reynard the year dancing specialty, and Reynard, the ven-triloquist, complete this organization.

The Bijou management has arranged for a special ladies' matinee next Friday afternoon, at which time there will be no smok-ing permitted. This arrangement is made so that the women of Washington who care for refined vaudeville may have an opportunity of witnessing the marvelous per-formance of the great Lafayette and the members of his company.

Kernan's Lyceum Theater.

The attraction at Kernan's Lyceum Christmas week is the comedian. Al Reeves, with his big, famous company of burlesquers, with new and catchy music, funny situations and dances, new and magnificent scenery, handsome women, gorgeous wardrobe and grand electrical effects. Mr. Reeves says that the show is laughter from start to finish. The show is composed of a chorus of thirty women, who are shapely and beautiful, and the possessors of good voices. An amusing satire opens the performance, entitled "The Reception of Count O'Fudge." Then follows an olio of up-to-date specialties, with such well-known people as McCabe, Sabine and Mile. Vera, in an act entitled "The Irish Contractors and the Typewriter;" Hoey and Lee, who style themselves "The Two Real Hebrary". Hebrews," comedians and parody singers; Rossley and Rostelle, in "A Widow's Courtship;" Cliff Gordon, the German Alerman; Dora Denton and company, introducing beautiful living pictures, and last, but not least, Al Reeves, the champion banjoist. The bill concludes with an upto-date burletta, entitled "A Night at Nar-ragansett Pier," introducing a chorus of

The original moving pictures of the re-cent Jeffries-Ruhlin fight will be shown as a special feature and will prove unusually interesting to all patrons interested in sports, as the reproductions are said to be the best ever presented, each round being clearly and realistically given. The man the only accurate pictures of this fight.

The Keith Cycle Sensation.

The week the New Year is ushered in Chase's will present what Mr. Chase regards as a polite vaudeville bill that should be accepted by all Washington as prophetic of greater things in store for 1902. In fact, it looks so good that it would seem as if. for fear that the following week might suffer, he should hold a few of the novelties over till then. Heading it is "The B. F. Keith Cycle Sensation," which was produced this week for the first time in New York, and is credited with being the most thrilling and remarkable act ever given in vaudeville. Three men, at the peril, seemingly, of their lives, race on a cup-shaped track, the smallest ever used on a stage, and steepest ever employed for such a purpose. held on by centrifugal force they would be thrown off instantly and injured. The Russell Brothers will be seen for the first time at Chase's in their famous Irish serv-ant girl act. Wormwood's Monkey Circus, with new simians and fresh tricks, will amuse the juvenile contingent. "The Girl of Quality," another of the season's novel-ties, will make her debut here. Charles Wayne and Anna Caldwell will present the amusing comedietta, "A Book Detective." Mayme Gehrue, formerly one of the Weber & Fields luminaries, will contribute her bright specialty. Edward M. Favor and Edith Sinclair, two of the best known vau-devillians, will be seen in a laughable sketch. Scott and Judge will offer the final

Francis Wilson ended his connection with "The Strollers" in Philadelphia last Tuesday night and on Wednesday began daily rehearsals of his part in Nixon & Zimmerman's production of the latest Longon Gaiety musical comedy hit, "The Toreador," which will be the attraction at the National Theater the week beginning Monday evening, the 30th instant. For three weeks previous to last Tuesday Mr. Wilson had rehearsed in New York all day and played in "The Strollers" in Philadelphia at night.

"In "The Toreador" Mr. Wilson will play the role of Sammy Gigg, a little footman, or "tiger," who, having lost his position, answers the advertisement of an animal dealer for a tiger he seeks to secure to pit against Carajolo, a famous Spanish bull fighter. It is considered one of the cleverest musical comedies produced at the London Gaiety Theater. Mr. Wilson will be supported by such well-known people as be supported by such well-known people as Melville Ellis, William Blaisdell, Joseph Coyne, Robert A. Evans, Edward Gore, W.
H. Thompson, William Broderick, Joseph
Fay, Harry L. Vallace, Leon Kolmar,
Adele Ritchie, Queenle Vassar, Maude
Raymond, Jennie Hawley and Christie
MacDonald.

fully produced in New York, and which is said to be full of thrilling scenes concerning the war between the north and south locale of the play is the Shenandoah valley and the story deals with the love of a scuthern girl for a northern officer. The company which will present the play is headed by Wright Huntington, who is well remembered here through his appearances in vaudeville, and Margaret May, a clever actress who has won much success in the

Choral Society's Concert. For some years the managers of the

Choral Society have been trying to secure a contralto who would in all respects do full justice to that part of the "Messiah." It has been very well sung at different times by various artists, but the feeling has been expressed that the greatest satisfaction would not be given to the audience until the part was sung by a contralto possessing unusual depth of tone and richness in quality of voice. Aiming to improve the performances each year, the society this season determined to

secure the best possible singer for the part, and after very careful investigation determined that Madame Josephine Jacoby of New York, who stands at the head of the list of concert contraltos in this country, was best fitted for it. She was accordingly engaged at an unusual expense and will sing with the society on the 27th. Mme. Jacoby has had the distinguished honor of singing with the Philharmonic Society in New York, whose soloists, if singers, are usually selected from the leading operatic artists. Her more recent appearances in Chicago as Delilah in Saint-Saens' "Samson and Delilah," aroused the greatest enthusiasm in that city. The critics were ticularly impressed with the richness of her voice and with the dramatic intensity which the work was sustained. I thought that she will contribute in slight degree to the completeness of the coming concert.

Mme. Nordica's Recital.

For Mme, Lillian Nordica's present transcontinental tour, arranged by her manager, Mr. Loudon C. Charlton of New York, the programs extend over a wider range of vocal requirements than if the great prima donna should sing an evening of opera. In recital Mme. Nordica covers almost the entire scope of vocal possibility. There is an aria from some one of the grand operas here, an oratorio there, a bit of romanza elsewhere, some simple ballads, perhaps a glimpse of folksong, and beautiful conceits by composers of every rank and country, all on the one program. In no other way could an audience possibly hear Nordica's extraordinary gifts as an artist put to so trying or triumphant a test. Her powers thus drawn upon in most exacting and brilliant manner for proof, and, it need not be added, that proof is invariably given with tremendous force. The tour includes one hundred recitals, in every part of the country. Nordica will be heard here on Tuesday, December 31, at the National Theater.

"Foxy Quiller." The Klaw & Erlanger Opera Company,

one of the largest and most important musical organizations in America, with Jerome Sykes, a cast of more than usual talent, and a special augmented orchestra. under the direction of Sig. A. DeNovellis, will appear at the Columbia next week in De Koven and Smith's "Foxy Quiller." This musical work is one of the most remarkable hits which the Washington stage has seen for several years, this being its third engagement in this city. Klaw & Erlanger introduced the daring experiment of taking the character of "Foxy Quiller" out of "The Highwayman," in which Mr. Sykes achieved such wonderful success some years ago, and placing it in an entirely new opera, with new characters and surroundings. "Foxy Quiller" is not a sequel to "The Highwayman," but an en-Mr. Sykes are Miss Eleanor Kent, Miss Grace Cameron, Miss Lillian Seville, Miss Almira Forrest, Miss Marian Bent, Miss Marie Christie, Mr. Julius Steger, Mr. Adolph Zink the Lillingtian comparison. Adolph Zink, the Lilliputian comedian; Mr. Harry McDenough, Mr. Arthur T. Earnest, Mr. Louis Cassavant and others Klaw & Erlanger have provided a series of ificent stage pictures for magnificent stage pictures for "Foxy Quiller," and, it may be added, there are more than four hundred splendid costumes worn during the progress of the opera. There will be a special matinee New Year day, and the sale of seats will open Thursday, December 26.

AJIDE

Alfred Klein, the little comedian, is so ill that he may never return to the stage again.

Eugene Cowles bids good-bye to vaude-ville this week and will sail immediately for Europe.

Gertrude Elliott-Robertson has scored a

Kathryn Osterman has closed her vaude-

ville season and will not appear again for several months.

It is estimated that more than a hundred theatrical companies have been resting during the past week.

George Broadhurst has signed an agreement with Jacob Litt to write a new play

Scribner's Big Show has closed its season Nat Wills and Ezra Kendall were the headliners of the organization.

Gilbert Parker has disposed of the stage license to play his "The Right of Way." He will make his own dramatization.

Leo Ditrichstein at the close of this sea-

son's tour of "Are You a Mason" will star in a new play by himself, entitled "A Dan-

The latest musical comedy is cutitled "Mile. Sans Souci," and is controlled by Alfred Aarons. It will take the road by the latter part of January.

Lou Middleton, one of the "giggling girls" in the "Liberty Belles," was scolded for laughing at Stage Manager Gresham and

Fay Templeton is playing her last season with Weber & Fields, but her plans for next season have not as yet assumed definite form.

Henry Dixey will make his appearance in vaudeville in London before he returns home, appearing on the stage of the big Empire music hall.

Charles Pidgin's "Quincy Adams Sawyer" has been dramatized by Justin Adams of Boston and a strong company is being or-Mabel Bouton, who was to have sup-ported Jarbeau in "Mazeppa," has just come out of a New York hospital after a

Mason Mitchell has given up the idea of going into the government service and has rejoined Blanche Walsh in Texas and will remain with her for the balance of the sea-

The latest musical comedy, "The Explorers," will shortly be presented in Boston with Richard Carle and Ruth White in the principal roles. It is said that it required \$25,000 to mount the piece.

There was a rumor circulating in London last week that Phil May, the well-known artist on the Sketch, is going on

the stage in a play which has been spe cially written for him. Wagenhals & Kemper will put on an elab-orate production of "The Comedy of Er-rors" next season, Louis James playing one of the dromios; but his companion's name

of the dromios; but his compa has not yet been made public. Sadie Martinot is to have a new costume play by an American author, and it will be produced in New York about the middle of February. Miss Martinot will play "The Marriage Game" on the road.

Before leaving London for this country Sousa gave his promise that he would com-pose his next opera in collaboration with a well-known English librettist, the name of whom has not yet been made public.

seen in a sketch entitled "Bob Scott, Drum

Arrangements have been whereby William Gillette will play in Lon-don until the last of May, then a trip to Germany follows, and the popular actor will not return to this country until next

Daniel Frohman has loaned to Sir Henry Irving the services of Bertha Galland's leading man, Harry B. Stanford, to play Faust in London next spring. Miss Loftus is to be the Marguerite and Sir Henry the

Margaret Schaeffer and Annie Kennedy of

the Viola Allen company had a narrow es-cape from death hast Tuesday in a hotel fire at Toledo, Ohio. Both ladies were rescued in their night clothes, their entire wardrobes being destroyed. Encouraged by the success of "Lovers' Lane," Clyde Fitch is to write another rural play. He will be paid over \$40,000 this year in royalties for "Lovers' Lane."

by Wm. A. Brady, who has three companies presenting the play. Klaw and Erlanger have decided to make the children employed in "The Sleeping Beauty and the Beast" happy on Christmas eve. After the performance the crystal palace will be turned into a great Christmas tree and many toys will be distributed.

Nella Bergen (Mrs. De Wolfe Hopper) will shortly make her appearance in vaudeville, opening at one of the Proctor houses in New York. Miss Bergen has not been seen on the stage for the but her voice is now said to be at its best.

Mary Johnson's latest work, "Audrey which has not yet appeared in print, has already been captured for stage purposes by the Liebler company. If present arrangements are carried out Viola Allen will appear in "Audrey" before the present sea-

The cold contracted by Mrs. Langtry dur-

ing the recent fogs in London resulted in her total loss of voice, and she had to cancel the balance of her tour with "A Royal Necklace." She will not appear again until next month at her own theater "The King Can Do No Wrong" is the title

of a new comedy, written by Albert Chev-alier and Tom Gallon, which will be short-ly presented in London. It is of contemporaneous interest and is in three acts, oc curring on Christmas day, New Year day and May day. Frank Daniels and "Miss Simplicity" ran into the snow storm last Sunday night in

the Allegheny mountains, going from Buffalo to Philadelphia, and as a result the Quaker city was not reached until Tuesday the profitable Monday night's opening being missed. The coming struggle in the dramatic world will be between two versions of Scribe's "Les Doights de Fees," Sydney

Grundy's "Frocks and Frills," and Edward E. Rose's "Lady Margaret," respectively, under the management of Charles Frohman and Amelia Bingham. May Irwin was paid \$300 weekly bonus to stay out of the New York Bijou so that Dave Warfield could continue his success-ful run in "The Auctioneer." This continued for several weeks, when Miss Irwin demanded \$700. This was too much, and

Mr. Warfield had to get out. Julia Marlowe is to open her season next September with "Electra." It has produced something of a sensation in Spain and South America on account of its anti-clerical theme, but when presented by Miss Marlowe almost all the entire objectionable parts will have been eliminated.

Klaw and Erlanger's stupendous production of General Lew Wallace's religious ro-mance, "Ben Hur," is making a wonder-ful record of receipts at the Alvin Theater, Pittsburg. The success in New York, Bos-ton and Philadelphia is being repeated. "The Still Alarm" continues to draw big

louses on the Proctor circuit, and the fact is recalled that Julia Arthur, Virginia. Harned and Henrietta Crosman at different times played the leading role of Elinore. So many ladles have proved successes since leading "The Still Alarm" that it is considered a lucky piece.

cepted a guarantee of \$3,000 for one mati ee given by Mrs. Patrick Campbell in Milwaukee, which will be given during the lady's Chicago engagement. A special train of guaranteed speed will carry the company between the two cities and not interfere with the night's performance.

"The Messenger Boy," with James T. Powers in the title role, has been a big New York success, but early bookings will compel the piece to go outside the big city for at least three weeks, visiting Brooklyn and Newark. It is expected that the piece will return to New York about the first of February and finish the season there.

Edwin Foy has been acting the part of funny man in Philadelphia under trying circumstances during the past week. His little boy is critically ill with typhoid fever in New York, and the father has been making delivering the best line and the state of the best line. ing daily trips to the bedside of his fa-vorite, returning each evening in time to assume his role in "The Strollers."

It is expected that a burlesque company patterned after Weber & Fields' will be permanent Boston attraction, commencing next season. -Rights to use the "W. & F burlesques have been secured, and Peter Dailey, Pauline Hall and Robert Hilliard have been mentioned for prominent roles. Louis De Lange will have charge of the

Senator Reynolds of Brooklyn is reported to be negotiating for the lease of the Gar-rick Theater, New York, and if successful it is expected that he will turn it into a home for comic opera productions. Mr. Reynolds is said to have approached Lillian Russell with a view to securing her as a permanent attraction at the house, but nothing definite was arrived at.

If more actor-managers pursued Tim Murphy's prompt tactics, play piracy would vanish. The amiable comedian discovered a repertoire manager had stolen his new success, "A Capitol Comedy," and was advertising it under that title. He first secured an injunction against the use of the play or title, "A Capitol Comedy," and then secured \$400 in a sult for damages, which he sent to a charity.

The New York Clipper is authority for the statement that more than one hundred companies, great and small, mostly the latter, have returned to New York during the past three months. That means a thou-sand or more theatrical people out of work. Most of these unfortunates, good, bad and ner of expedients to get back to Broad-way and the Bowery, while many are stranded in towns where they closed.

A special dispatch from London says that the long-pending suff for the possession of Daly's Theater has been decided by the house of lords in favor of the Daly estate, house of lords in favor of the Daly estate, which profit immediately by the decision to the extent of \$100,000 as joint profits of the "San Toy" performances. The Daly heirs are also to regain possession of the theater, in accordance with a twenty-five-year contract made with George Edwardes, the proprietor, by the late Augustin Daly.

Shakespearian productions in recent years have done so much to maintain a popular interest in the classic plays throughout the country, are making active preparations for a massive and spectacular scenic production of "The Comedy of Errors." In addition to this production these managers will continue to direct the tours of Madame Modjeska, Mr. Louis James and Mr. Arthur Byron.

MUSICAL MENTION

Tomorrow evening the Saengerbund will give its third musical entertainment at its use on C street. The bund will be assisted by Mrs. Wm. L. Wilson, soprano; Mrs. Margaret Nolan Martin, contraito: Horatio Rench, tenor; John Elbel, trombonist; Mr. Haina, cornetist; Mr. Schulz, French horn; Mr. Schmidt, tuba. The bund will sing Abt's "Die Nacht." Mr. Rench will sing two songs by Schumann, Mrs. Nolan will sing Rubinstein's "Asra," and a

surprised to find himself on the track and filtile better than an adventurer, the reingrine has been somewhat indisposed to take care of the work of direction which he promised to do. While it would seem that morning and evening rehearsals would seem the promised to do. While it would seem the promised to do. While it would seem that morning and evening rehearsals would seem the promised to the peringrang and evening rehearsals would seem the promised to the peringrang and evening rehearsals would seem the promised to the peringrang and evening rehearsals would seem there was a crash and Doc lay senseless at our feet. He sped around an about now here the company pretty busy for a holiday week, yet the girls and the men folist, and there is hardly a theartly at the feet out field. Instead he finds that they have managed to have quite a gain time of the work of the peringrang and the seem accessing to both the policy of the peringrang and the men folist, and there is hardly at theartly at the feather week as every the we ride, and there is hardly at theartly at the feather when has not yet been made public. The lown has not yet been made public. The valiance, Leon Kolmer, and about the treatment of the return of Don Caesar is always a gentle-suddent of the policy. The play takes the converted to the public of the peringrang and the men folist. The whom has not yet been made public. The valiance, Leon Kolmer, and about the theory have an able thy force of circumstances a cause and convict the hero, Jack Rutic for the return of Don Caesar is always a gentle-suddent of the part of the promote of the whom has not yet been made public. The whom has not yet been made public. The man has a promote for the treatment of the promote for the weight of the